

Seler
side 2²



a

side 3



b

Fig. 20. Second and third side of the stone found on the Centro Mercantil property.

100, Fig. 29). Below this quincunx decoration we probably find a lower circle of feathers in relief, which however does not show up in the drawing by Velasco. It is possible that here again it means precious stone, because we find the hieroglyph *chalchiuhtl*, "green precious stone," inscribed on the wall of the pulque vessel in the Codex Borbonicus, 11 and 17.

I have repeatedly stated that the pulque gods were agrarian gods and particularly gods of the harvest.⁶³ Accordingly we see the base of the Fig. 18 vase decorated with maize stalks and ears. The god lies, so to speak, upon a bed of maize stalks, just as the god of the Tecuilhuitontli celebration, Xochipilli, is carried /821/ on a chair of maize stalks in the Codex Florentine of the Biblioteca Nazionale.

Since Fig. 18c shows under its base a depiction in relief of water—certainly its greatest peculiarity—one can simply imagine that a figure whose essence is a liquid, a beverage, must also show its nature on its under side.

One is tempted to label this figure as that of a god who lets water flow.

The seated personage of Fig. 19 is similar to the "Indio triste"; it is made of reddish lava and is 1.14 meters tall. Perhaps the sculpture had the same purpose as that of the Indio triste, as bearer of a standard or torch, because it appears to have held in its hollowed hands something like a banner or a torch or a staff with a heart. In any case this figure is clearly characterized as the god of pleasure and feasts, Xochipilli, also called the prince of flowers.

Flowers, shown on his arms and legs, are his symbols; they are also shown on his clothes and his seat; these flowers (*xochitl*) are represented in the so-called *tonallo* emblem, a square of four balls or pearls, and in the *tlapapalli*, four stripes, one alongside the other, representing the four colors; these are the symbols of color and happiness. This monument is remarkable because of the mask in front of the god's face, /822/ which seems

to indicate that he is pictured as a "farsante," a dancer or actor.

A few other pieces may also have been parts of the Great Temple that were found more recently at demolitions of old buildings from shortly after the conquest or in the excavations of foundations.

A number of sculptured stones were found in the walls of foundations of several buildings that were torn down, in the spring of 1897, to make way for a large new warehouse to be called the Centro Mercantil. These were located to the southeast of the main square, on the corner of Portal de los Mercaderes and the Calle de Tlapaleros.

The most significant of these sculptures is reproduced in Fig. 20, showing its two sides. Once it was a rectangular block, but now, unfortunately, it is badly damaged at the edges and corners. At its base it is 1.50 x 1.25 meters with a height of 0.65 meters. A square hole is dug out of its center on the top side. Both sides show a narrow band at the top above which the mythical feathered serpent is shown twice on each side. Those on the rear (Fig. 20b) are shown in opposite directions, while the ones on the front are shown facing each other with open mouths and fangs; beneath this band of feathered serpents is the principal sculpted design.

Unfortunately, the Fig. 20 relief is incomplete on the frontal side (not illustrated), because its lower part has been damaged. Here a grass ball (*xcacatapoyalli*) is depicted, quite similar to the one shown on the sides of the stone box of the General Riva Palacio which I have described previously (see above, p. 88, Fig. 2). One can still see the butterfly-winged figure seated upon grass balls, from which smoke clouds emanate, a figure which I have interpreted as the fire of mortification.

The two points of the agave leaves (*uitzli*) are clearly visible as they stand out from the upper ends of the grass balls (as on the Riva Palacio box; this is an abbreviation of the hieroglyph *chalchiuilitl* (emerald, precious green stone, jadeite) indicative of blood that is meant to have been painted on the points of the agave leaves. To the right of this grass ball one can recognize the head of a personage who carries a large, fork-like feather decoration (*atzaxelli*) on the top of its head. This was undoubtedly the figure of a penitent, similar to those depicted on the stone box. It is, however, impossible to determine which particular person is shown here, especially since not even its head is clearly visible.

On the other three sides twelve warrior figures are depicted in two rows of six each, from the middle of the rear to the front, where the grass balls are located. 1823/ The individual members of the rows on sides two and four are identical. Only the first figure in the row of side (Fig. 20a) remains completely intact. He is to be

considered its leader or captain, the *tlätouani*, characterized by a large speech scroll in front of his mouth.

This person wears a sort of *patzactli* decoration, a crown of stiff feathers including some trailing quetzal feathers (see above, pp. 28, 31, and Fig. 88, p. 31); he carries two spears in his left hand.

The second warrior wears a shorter crown of stiff feathers, covering only the top rear of his head, but he also wears the royal headband or *xihuiztli*. In his right hand he carries a shield, an *atlal* and a hand flag; in his left he carries a staff with a leaf-shaped 1824/ flint wrapped into a tassel at its lower end.

The third warrior has no feather crown, but only two feathers (*atzaxelli*) on his head. In one hand he has three spears, in the other a shield and *atlal*. The fourth warrior has the identical feather crown as the second one, but no band around his forehead. In one hand he holds an *atlal* and spear, in the other a pole whose lower end dissolves into clouds of fire and smoke, similar to Tezcatlipoca's foot. The top of this pole is formed by a large tassel of feathers surrounding a small shield or other round object, covered overall by down balls. These down balls are arranged in a manner to suggest that they form a quincunx at the top of the staff. Only the arm that holds this staff is decorated with the peculiar upper-arm bands the Mexicans called *machonco* and which are an attribute of the Aztec kings (above, p. 18, Figs. 48, 49).

On the third or rear side (Fig. 20b) the two rows of the second and fourth sides are evidently repeated in abbreviated form. The first personage is in both cases the leader (*tlätouani*) with the speech scroll, as before, and a *patzactli*-type crown reaching to the height of the forehead. To his left is the second warrior of both side panels, who wears the royal headband (*xihuiztli*) and to his right is the third warrior of the side panels, who wears the *atzaxelli* on his head.

The upper side of the stone was also sculpted, but unfortunately unimportant and scarcely recognizable remnants of the relief are visible. A figure similar to an earth toad was present here. It must be assumed that other designs were also shown, since we have encountered the toad up to now only on the under side of monuments. Perhaps it was similar to that on the upper side of a stone in possession of Mr. Martel (Fig. 23), which I shall describe presently. The skulls depicted on the arm and knee bindings are reminiscent of representations of the earth toad, and the recessed square on the upper side had perhaps been carved out later, although this cannot presently be determined. In order to appreciate the significance of this monument, belonging probably to the most important of those hitherto found, we must analyze its figures and symbols in more detail.

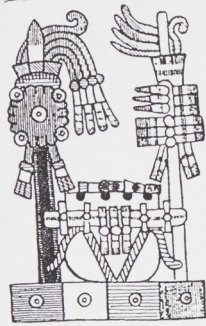
not w/ 1825
with 1826
off earth toad?

1825

box w/ 1826
own em. toad
earth toad

1826

Fig. 21. Red-blood or sacrificial flag (of Quetzalcoatl), the quetzal feather flag (or flag of the earth and maize gods), *teomimilli*, paper roll, and fire drill. Codex Nuttall 14, 18.



a



b

respond to some bones

/825/ The images of blood sacrifice, penitence, and self-sacrifice on the front of the stone correspond in their arrangement to those decorating small stone chests described and illustrated in the preceding article. One could assume that at one time these contained the ashes of a dead prince. In describing these designs I have stressed that one may interpret them in general as a characterization of the sacrifice and as a tribute to the victims, the souls of the dead warriors.

The frieze at the top of Fig. 23 (pp. 146-47) with the representations of the plumed serpent has to be taken as a depiction of an upper region since it is located at the top. I believe that we can compare it with the cover of the stone chest of the Hackmack Collection (p. 97, Fig. 22), which is also decorated with the mythical plumed serpent; both examples can be interpreted as the "sky of Quetzalcoatl."

Now to the warrior figures shown below this upper frieze: besides weapons and small flags one of them holds, at the top of a staff, a stone blade above a feather tassel. This is perhaps a stone knife or sacrificial knife. Another carries a wooden pole whose lower end dissolves into a cloud of fire and smoke, while its top is formed by a large feather /826/ tassel surrounding a round object covered by a down-ball quincunx.

I am inclined to compare this object to the staffs quite frequently depicted in the picture manuscript in the Imperial Court Library of Vienna and in the Codex Nuttall as sacred emblems carried by priests. Atop the staffs they carry is a hieroglyph clearly recognizable, in my

opinion, as that of the planet Venus. Consequently these should be interpreted as the flag of Quetzalcoatl, the flag of blood sacrifice (Fig. 21a). In this figure one sees two poles sunk into the ground; the left one is the banner of Quetzalcoatl. It carries the symbol of the planet Venus with the five quincunx eyes over a red field above the sacrificial knife and surrounded by a bunch of red feathers. The other pole is decorated with a shield with three red and white painted points, such as is occasionally worn by Xipe at the back of his neck. This pole is decorated with bows of the same colors, while its end is surrounded by quetzal feathers. We should call this staff the flag of the earth or maize deities.

Between the two poles in Fig. 21a is the bundle, *teomimilli*, in which idols, fetishes, and amulets were wrapped, and also a roll of paper tied with various bowed knots, and above that a fire drill. Figure 21b represents two old priests or gods with offerings; it also shows a precious stone bowl, firewood, and a rubber ball. Two personages (Fig. 21b) are apparently the companions or helpers of this offering. The first of these assistants carries the flag of the earth and maize gods in his hand and the *teomimilli* as well as the fire drill on his back. The other assistant carries the flag of Quetzalcoatl in one hand and in the other the roll of paper, tied up with bowed knots, while a conch shell trumpet hangs from his back. These same five symbols occur at various other places in this codex, sometimes in the same connection, sometimes singly.

If the Centro Mercantil monument does indeed repre-

sent the victim, the sky of Quetzalcoatl, and warriors with the banners of Quetzalcoatl (the flag of blood and sacrifice), then a similar set of ideas may be represented by the figures decorating the great *quauhxicalli* of King Ticoç, and it is not impossible that the Centro Mercantil stone had a similar purpose. The stone of King Ticoç is a depiction of the sun, and therefore round-shaped; while we find at the top of its sides the starry sky, below lies the earth and its interior. The Centro Mercantil stone perhaps had on its upper surface the image of a demon of darkness, /827/ descended from the sky, and may in its entirety be imagined as a representation of the sky—therefore rectangular, since the sky covers all four directions.

The depiction of an earth toad on the top side of stone monuments has occurred in other cases besides that of the Centro Mercantil. A small four-sided stone (Fig. 22) was found on the property of the Robert Boker y Cia.'s beautiful new warehouse at the Calle del Coliseo viejo; while I have not yet received a photograph of its upper side, it is still possible to recognize a toad-like figure there. The side panels are decorated with two rows of six skulls of a peculiarly stylized form; they appear to begin at the middle of the rear panel and continue on each side toward the front, similar to the position of the warrior and princely figures on the Centro Mercantil stone.

Another even more interesting piece which I am told was formerly at Tacubaya now stands in the house of the proprietor of the Drogueria de la Profesa, Mr. Aristides Martel. Here the side panels are decorated with two rows of skulls, exactly as on the stone monument of the Boker y Cia. property. Yet, in this case, the vault of the skull is covered by a crown and a comb of stiff feathers. The skull itself has perforations at several places and

flames emerge from the openings (see Fig. 23a). On the front panel one can see the large, striking date, *malactli omome tecpatl*, "twelve stone knife" (Fig. 23b), the twelfth day of the third Tonalamatl section that begins with *ce maçatl*, "one deer."

On the top side of this sculpture (Fig. 23c) a representation of an earth toad has been beautifully and precisely sculpted; this is clearly Tzontemec, "One who comes from above, head first." This Tzontemec /828/ has many deviating and special features which at once stamps this figure as something unusual, as a rendering of special importance.

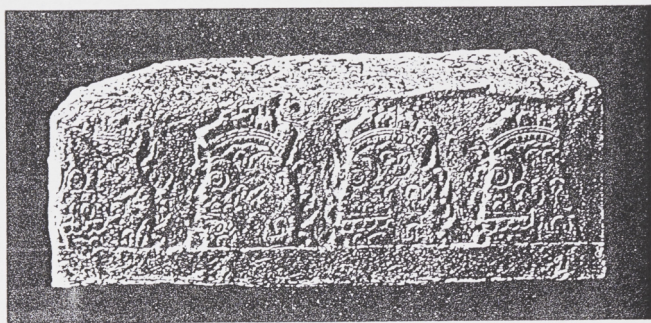
The face is conceived as a skull and it seems that a *tlaxapochtli*, "round patch," is indicated on its cheeks, while strands of hair hang down the side of the face. Above the forehead is a broad, unadorned headband and above that, between two upright braids, is a large down ball surmounted by the warrior's forked eagle feather decoration (*aztaxelli*) drooping to the rear. The entire upper edge of the headband is decorated with small down /829/ balls. Strings of these, ending in a tassel and apparently including some hair, hang down on both sides of the face. Underneath, the ear plug is visible with its broad, crosswise pendants. Below the face the figure wears a necklace of cylindrical stone beads, with pendants of shells or similar things.

The two upright braids indicate a woman and the *aztaxelli*, a warrior. These two symbols tell us that here the earth-croaker took on the special appearance of *mociua-quetzqui*, "warrior who took the form of a woman," the goddess Ciuateotl, or the soul of a woman who died in childbirth and who has her home in the west. The third Tonalamatl section, which begins with the date *ce maçatl*, "one deer," to which the day "twelve flint" belongs, is pictured on the front; it is in fact the first of the five sections in which it was supposed that the Cuiateco would descend to the earth.⁶⁴ /830/ Because this toad is conceived here as the goddess descending to earth from the western sky, she is depicted as Tzontemec on the top side of the monument.

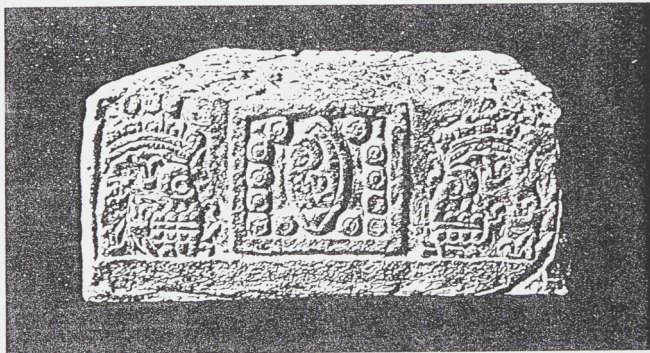
This representation exhibits a number of other peculiarities, even though they fit into the same framework. The arms and the rear of the neck are surrounded by pendants resembling butterfly wings, in whose corners obsidian blades are attached. This is Itzapalotl, "Obsidian butterfly," the winged creature that is connected with the Tamoanchan of the calendrical codices; this is the house of descent, the region known as the place of the flowers, the residence of the deceased gods, the home of maize, as well as the place of origin of the tribes. More recently this region has been connected by Preuss⁶⁵ with the interior of the earth and the realm of the dead.

Fig. 22. Stone with picture of earth toad-like figure on upper side, found in the Calle del Coliseo viejo.





a



b

This is not applicable to the Itzpapalotl of the sixteenth day sign of the fifteenth Tonalamatl section, despite the fact that she is depicted as the old goddess, not infrequently with the face paint of the fire god. According to the reports of the interpreters, the "house of descent" is not the one into which one descends, but the one from which the Tzitzimimê descend to earth. Since the Itzpapalotl figure on our monument is characterized by the date sign *mociuaquetzqui* as Cuiateotl, it proves that Tamoanchan is supposed to be in the west at Cuatlampa ("Region of women"), where the Cuiateotl had their residence. This fact can be deduced from other circumstances as well, and the analysis is not changed on account of the rows of burning skulls which surround the

sides of the monument.

Observing the back of the figure (Fig. 23c) one can see under the forked feather decoration (*aztaxelli*) two broad straps that terminate in feathers, sticking out in two levels. This is probably the end of the long hair hanging to the rear. Wavy stripes are visible alongside and below it, which I had interpreted at first glance as water stripes. These connect with each other like a net, and it appears that they are meant to depict the *chalcaiyatl*, that grotesque dress (Fig. 24) the warriors wear in Codex Vaticanus A. "*Coloro che si tenevano valenti uomini di guerra*"; this garment lets the person appear almost naked, because, according to the interpreters, "they believed that it was enough /832/ to go naked (i.e.



c

Fig. 23. Stone belonging to Mr. Aristides Martel.
a. side view. b. front view, with date *matlactli om-ome tcepatl*, "twelve flint." c. upper side of stone with the picture of Itzpapalotl, obsidian butterfly.

without armor or shield) into battle in order to take captives or to kill." It is a warrior who here again is depicted with this garment. The outer edge is decorated with stone knives in Fig. 23c (*itzcueitl*, or garment with stone knives); it is also part of the accouterment of Itzpapalotl in the codices (Fig. 25a,b), corresponding in more than one respect with the *moctiauquetzqui* of our monument.

The Itzpapalotl (Fig. 25b) of Codex Borbonicus is conceived more as an eagle than as a butterfly; the side of its face shows the same cords with feather tassel ends and down balls as the figures of our Fig. 23 monument, and on the top of the head the same *axtaxelli*, composed of a large down ball, two large eagle feathers, and two quetzal feathers.



Fig. 24. Mexican warrior, partly drawn from Kingsborough. Codex Vaticanus A (No. 3738) 59 (= Kingsborough 84).

I know of another rendering from the codices that shows identical peculiarities of dress. That is the *llamatecutli*, the goddess of the Tititl feast in the Codex Telleriano Remensis (Fig. 25c). This goddess is called "Old princess" (*llamatecutli*); she wears a white dress and eagle feathers, and has her face painted like the fire god, because he is the male "Old god" (*Ueueteotl*), identified in the Sahagún manuscript with the earth (*tlalticpac*) and who is sacrificed during sunset. She is sacrificed at the hour in which the sun disappears in the west and is apparently the old, original grandmother earth.⁶⁶ She has much in common with those figures who descend from the western region to earth, whom the Mexicans called Itzpapalotl or *Cuateotl*.

The final accessories I want to mention are the conch shells that hang on woven leather straps from the belt of the earth goddess (Fig. 23c) and make a rattling sound; they are known by the peculiar name of *citlalcueitl*, "female skirt of stars."

The arms and legs of the figure are shown in toad position and end in eagle's feet. The elbows and knee joints are marked by a mouth armed with long fangs and dead eye above, as with the toad.

But let us return to the discoveries made in the vicinity of the old temple. On the property of the Centro Mercantil /833/ another interesting monument had been discovered, another square stone whose four sides are